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1, 1898, pp. 160-67, *Eugippiana* by Mommsen, and the introduction to his edition], and his investigations have laid a sure foundation for the text. [So Manitius in the *Berliner philologische Wochenschrift*, 1899, No. 15, p. 460; and see also Pfeilschifter in the *Wochenschrift für klassische Philologie*, 1899, No. 6, p. 155.]

Knoell's edition, on the other hand, is based on a smaller number of manuscripts, of generally lesser importance than those used by Mommsen and, as Sanday states, the editor has in some passages "shown a misplaced ingenuity of suspicion which resorts to far-fetched explanations for that which is plain enough as it stands." [See the *Classical Review*, 1887, I 8, p. 224.]

CHARLES C. MIEROW

PRINCETON UNIVERSITY

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### COMMUNICATION

In a thesis recently presented to the University of Michigan I have reopened the question of the act-division in Plautus. I have thrown overboard the existing act-division and have discovered certain criteria which are of service in locating the divisions as they probably were made by Plautus. These criteria are (1) announced departure of the actors present on the stage; (2) no clue given as to the identity of the oncoming actor or actors; (3) undoubted vacant stage; (4) monologues just before or after the break. Not all of these criteria are always existent at the place in question, but in the very large majority of cases they are in force. I have considered also the divisions in Menander without regard to the occurrence of the word XOPOY. The title of the thesis is *The Divisions in the Plays of Plautus*, and it will probably be published this summer or in the early autumn.

FREDERICK M. FOSTER

WASHBURN COLLEGE  
TOPEKA, KAN.